

# ***L'H Confidencial***

Butlletí del "Club de Lectura" de novel·la negra de la Biblioteca la Bòbila

Núm. 11



# **WEEGEE**

La Biblioteca la Bòbila vol retre homenatge al fotoperiodisme de successos, veritable fotografia de guerra de la jungla d'asfalt, per mitjà del seu màxim exponent, Arthur Fellig, conegut com a Weegee.

Nascut el 1899 a Zloczew, Weegee començà com a fotògraf ambulant pels carrers de Nova York i passà al fotoperiodisme amb l'ajut d'una ràdio connectada a la freqüència de la policia i d'un laboratori mòbil instal·lat en el maleter del seu cotxe. Sabia que la rapidesa era fonamental i ell arribava a l'escenari del crim abans que la policia i el forense.

La figura de Weegee, poc coneguda entre nosaltres, només ens ha arribat a través del film de Howard Franklin *El ojo público*, en què Joe Pesci interpretava un fotògraf anomenat el "Gran Bernzy", que fàcilment s'identificava amb Weegee.

El fons especial dedicat al gènere negre de la Biblioteca la Bòbila compta fins el moment amb dos llibres apareguts el 1999 d'un especial interès pel que fa al fotoperiodisme de successos. L'un, *Sins of the City: The Real Los Angeles Noir*, recull les millors fotografies periodístiques relacionades amb el crim a L.A. des dels anys 30 fins als 50. L'altre, *New York Noir*, és una selecció de les millors fotografies de l'arxiu del *Daily News*.

A la Biblioteca també trobareu el film *El ojo público* en vídeo, i fins i tot podeu llegir la primera novel·la negra d'Adam Lloyd Baker, *New York Graphic*, protagonitzada per Virgil Strauss, un fotoperiodista que, com Weegee, cerca aconseguir la foto que el faci famós: la instantània d'un delictes.

# **Crim i fotoperiodisme**

**BIBLIOTECA LA BÒBILA** L'Hospitalet / Esplugues

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# Weegee

"Born Usher (Arthur) Fellig in Zloczew, Austria (now Poland) in 1899, Weegee emigrated to America with his family and grew up in a tenement on Manhattan's Lower East Side. Around 1923, he joined Acme Newspictures (which later became United Press International Photos) as a darkroom technician, occasionally filling in as a news photographer. Later, around 1935, armed with his Speed Graphic camera and working out of Police Headquarters in lower Manhattan, he began his career as a freelance press photographer. His images of dead gangsters and his own flamboyant personality established his reputation as New York's resident "crime photographer", a reputation and persona he nurtured to the point of ultimately stamping the backs of his pictures, "Credit Photo by Weegee the Famous". His territory expanded from the Bowery to Greenwich Village to the activities of the uptown social elite and his clients included such periodicals as *Life*, *Look* and *Vogue* as well as the "legitimate" newspapers, the daily tabloids and everything in between. Among the most supportive of his clients was PM Daily, founded in 1940. Weegee worked with them until 1945, when he began a short stint as a society photographer for *Vogue*. From around 1947 to 1951, Weegee worked periodically in Hollywood, serving as a technical consultant and playing cameo parts in several motion pictures. Between 1948 and 1967, he made several film himself, both in black and white and in color, using varying locales, from New York to Hollywood to Europe. He also served as an advisor on special effects to Stanley Kubrick for Kubrick's now classic 1964 film, *Dr. Strangelove* or: How I Stopped Worrying and Learned to Love the Bomb. Weegee's popular book about New York, *Naked City*, published in 1945, inspired the Hollywood film noir, *The Naked City*, although he was apparently not directly involved in the production. He authored a number of publications following *Naked City*, including *Weegee's People* (1946), *Naked Hollywood* (1953) and *Weegee by Weegee, An Autobiography* (1961), all of which, rather than being taken entirely literally, need to be read as part of Weegee's lively attempt to create and re-create his own self-image."

[http://www.brown.edu/Facilities/David\\_Winton\\_Bell\\_Gallery/exhibits/94-95/weegee.html](http://www.brown.edu/Facilities/David_Winton_Bell_Gallery/exhibits/94-95/weegee.html)

## WEEGEE A INTERNET

- WEEGEE WORLD  
<http://www.icp.org/weegee/weegee.html>
- WEEGEE  
<http://www.arthouseinc.com/weegee.html>
- WEEGEE (ARTHUR FELLIG)  
<http://www.graflex.org/articles/weegee.html>
- MURDER IS MY BUSINESS  
<http://newdeal.feri.org/pn/pn941.htm>
- DAMES! STIFFS! MUGS!  
[http://www.time.com/time/magazine/1998/dom/980112/the\\_arts\\_phot.dames\\_stiffs\\_.html](http://www.time.com/time/magazine/1998/dom/980112/the_arts_phot.dames_stiffs_.html)
- THE WEEGEE GALLERY PAGE  
<http://www.geocities.com/SoHo/Museum/8376/gallery.html>

## WEEGEE A LA XARXA DE BIBLIOTEQUES

- *Weegee*. Introduction par André Laude. Paris: Centre National de Photographie, 1985.

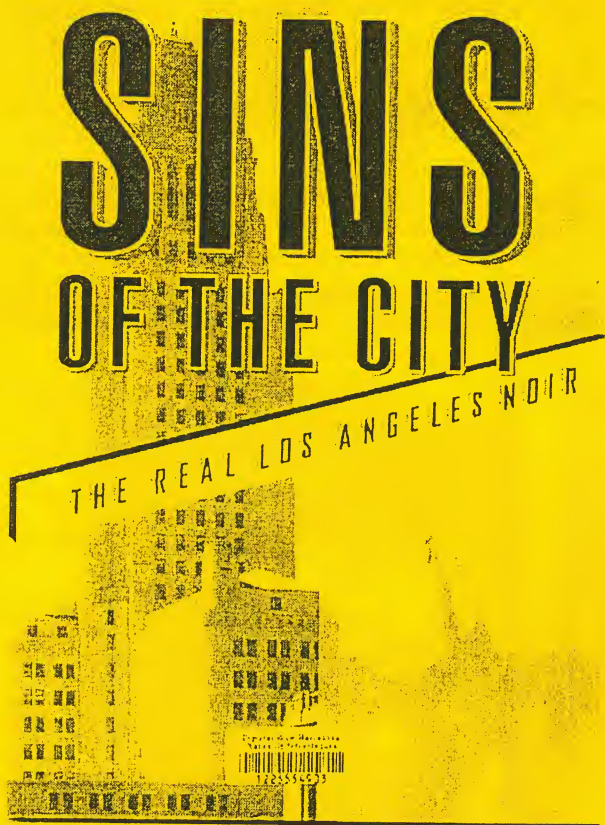
Localitzable a les biblioteques de MANRESA, BERGA, VIC (Joan Triadú), SANT DELONI. Es pot demanar en préstec interbibliotecari des de qualsevol biblioteca.

## WEEGEE AL CINEMA

- USA. 1992. *El ojo público* (vídeo), Dir.: Howard Franklin. Int.: Joe Pesci i Barbara Hershey

En el Nueva York de los años 40, todos conocen al "Gran Bernzy", fotógrafo de prensa que siempre llega al lugar de la noticia antes que nadie —incluso, que la policía—. Una noche, Bernzy recibe una llamada de la bella viuda Kay Levitz, que le quiere contratar para algo insólito: investigar a un tal Portifino, socio de su difunto marido; la mujer solicita su ayuda porque puede introducirse en cualquier sitio, sin levantar sospechas. Pero nada más empezar la investigación, se descubre el cuerpo degollado de Portifino...





- Jim Heimann. *Sins of the City: The Real Los Angeles Noir*. San Francisco: Chronicle Books, 1999.

"In a veritable barrage of photographs from the twenties to the fifties, *Sins of the City: The Real Los Angeles Noir* documents the criminal misdeeds and blossoming cityscape that inspired writers and filmmakers to immortalize this most hard-bitten of metropolises. From venues as disparate as rough-and-tumble roadhouses in the middle of nowhere to urbane nightclubs catering to the Hollywood elite, a bizarre cast of characters haunt these pages. Crime lords and corrupt cops; seers, mystics, and kooks; two-bit chippies and penny-ante gumshoes, they're all here, rendered in sensational black-and-white. This fact-filled, illustrated history exposes the lurid truth about the City of the Angels as it really was back in the days of noir."

El crim a la ciutat de Los Angeles ens és conegut sobretot per mitjà del cinema i la literatura negres. Ara tenim l'oportunitat de veure'l tal com era.

Obra indispensable per a lectors de Raymond Chandler, Walter Mosley i James Ellroy, i per a tots els amants del cinema negre clàssic o de meravelles actuals com *Chinatown*, *L.A. Confidential* o *Mulhollands Falls*.

- William Hannigan. *New York Noir: Crime Photos from the Daily News Archive*. New York: Rizzoli, 1999.

"During the golden age of tabloid photography—from the 1920s to the 1950s—photojournalists created some of the most innovative and enduring images in the history of photography. Photos of crimes and criminals, more than any other subject, captured the public imagination. Here for the first time is a selection of the most outstanding crime photographs from the archive of America's premier tabloid newspaper, the *New York Daily News*.

Author William Hannigan demonstrates how these groundbreaking photos helped create the visual style that we now associate with film noir classics from *Double Indemnity* to *Chinatown* and *L.A. Confidential*. Narrating the history of tabloid photography, Hannigan tells how hard-hitting pictures helped the *Daily News* win the tabloid wars of the 1920s, earning in the title of "New York's Picture Newspaper". An introduction by Luc Sante, author of *Low Life and Evidence*, examines the impact of these pictures on their original audience and how differently we see them today.

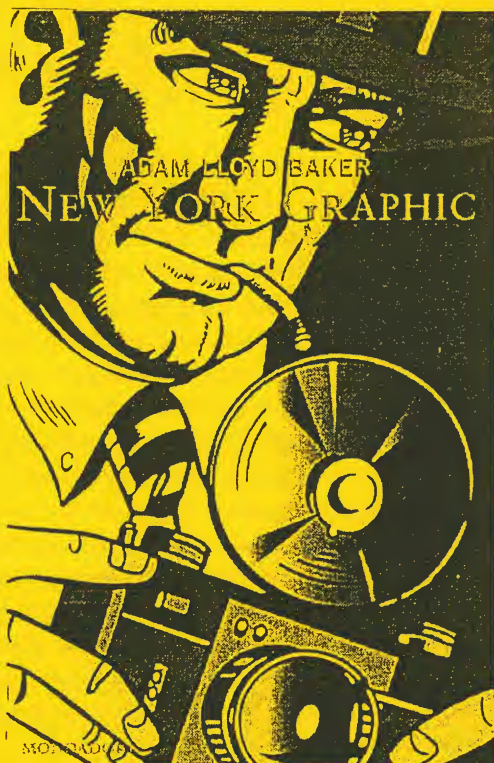
Capturing the mystery and drama of real-life "news noir", the photographs in this volume are both visually sophisticated and relentlessly revealing of human nature's dark side. And eloquent portrait of a city and an epoch, this book is not to be missed by crime buffs, photography lovers, or students of New York City's past."

William Hannigan is an archivist who has been editing the *Daily News* photo library for three years.



**Fons Especial dedicat al gènere negre**





- Adam Lloyd Baker. *New York Graphic*. Barcelona: Mondadori, 2000.

"Soy una cámara con el obturador abierto, totalmente pasiva, que registra sin pensar". Obsesionado por la fotografía y lo repulsivo en todas sus expresiones, Virgil suele sintonizar la frecuencia de la policía para poder personarse antes que nadie en el lugar del delito y recoger en la película fotográfica las pesadillas que esconde la noche de Manhattan. Esta vez se trata de un sacerdote decapitado: un hombre que creía en la justicia divina ha encontrado una muerte absurda. Ninguno de los diarios importantes está, sin embargo, interesado en este catálogo de atrocidades; la única opción para el arte extremo de Virgil es el periódico de sucesos más escabroso de la ciudad: el *New York Graphic*. Para conseguir entrar, ha de proporcionarles la foto que le haga famoso: la instantánea de un delito. Tal vez el robo que planea su amigo Larry le permita obtenerla.

Lo que a Adam Lloyd Baker realmente le interesa son "el azar y los accidentes absurdos que gobiernan un universo sin dios". Hijo de un vicario inglés, empezó teología en la Universidad de Londres, pero pronto abandonó los estudios. Ha trabajado como sepulturero, en una funeraria, en un casino de Atlantic City y, actualmente, como operador de cine.

*New York Graphic* es su primera novela y una muestra excelente del género negro, cruda y en ocasiones brutal. Una vuelta más de tuerca al tema de la cámara fotográfica que sustituye al ojo humano."

"Chaque nuit, il y avait tant de cadavres de gangsters éparpillés dans tous les coins que les rédacteurs en chef devenaient très difficiles. "Après tout, alléguèrent-ils, notre journal doit rester respectable." Je prenais alors quelques-unes des meilleures photos de meurtres de ma carrière. Parfois, j'utilisais même l'éclairage latéral, à la Rembrandt, sans montrer trop de sang dans l'image. Et mes macchabées avaient l'air de se prélasser, comme quelqu'un qui pique un somme. Mais le marché était saturé. J'avais ma chambre si encombrée de photos de meurtres invendues que j'avais l'impression d'habiter une annexe de la morgue municipale."

Weegee



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Matins (excepte juliol i agost):

dimecres, dijous i dissabte  
de 10 a 13,30 h

Tardes: de dilluns a divendres  
de 16 a 20,30 h.



Ajuntament de L'Hospitalet



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